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Cover illustration: Derek Jacobi (Richard II) and Sir John Gielgud (John of Gaunt) in the BBC/Time-Life Television production of *Richard II*. Photograph courtesy of Stone Associates.

NOTICE OF SUBSCRIPTION PRICE CHANGE

Due to rising publication and postage costs the *Shakespeare Quarterly* has had to initiate its first price increase in 1979. The new prices are effective August 1, 1979. Subscriptions received before that date will be honored at our old prices. The following is our new rate schedule:

	ONE YEAR	TWO YEARS	THREE YEARS
U.S.A.	\$15.00	\$28.00	\$42.00
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From the Editor

IN THE PREFACE to the Winter issue of *Shakespeare Quarterly*, looking back over more than a year of preparation for the initial season of "The Shakespeare Plays," I enumerated some of the educational materials and enrichment programs that have been developed in support of what has been called "the most ambitious undertaking in the history of television." While doing so, I hinted at yet one more project, then in the planning stages, at the Folger Shakespeare Library.

I am happy to note that that new undertaking has now been announced: a major touring exhibition that will display for museum visitors around the United States some of the most precious rarities in the Library's collection.

"Shakespeare: The Globe and the World" is scheduled to open October 4 at the California Academy of Sciences museum in San Francisco. After three months there, it will travel for similar showings in the William Rockhill Nelson Gallery of Art in Kansas City (opening February 7, 1980), the Carnegie Institute Museum of Art in Pittsburgh (opening June 26, 1980), the Dallas Museum of Fine Arts in Dallas (opening October 20, 1980), and the High Museum of Art in Atlanta (opening February 6, 1981). As of now, the exhibition is scheduled to close after a three-month stay at a sixth location yet to be announced in New York City (from June to August, 1981).

Made possible by grants from the National Endowment for the Humanities, the Exxon Corporation, the Metropolitan Life Insurance Company, and the Corporation for Public Broadcasting, "Shakespeare, The Globe and the World" will feature rare and, in many instances, unique books and manuscripts. It will not be limited in its appeal to bibliophiles, however. The books and manuscripts will be set off by prints, drawings, paintings, sculptures, costumes, scene designs, playbills, films, and other memorabilia selected to convey something of the impact Shakespeare has had on performers and other artists. And all of these objects will be displayed in modular environments evoking the sights and sounds of

Shakespeare's Stratford and London, Shakespeare's theater, and Shakespeare's ever-widening global influence. Designed by Stuart Silver, who has been widely praised for his installations of "The Treasures of Tutankhamun" and "The Splendor of Dresden" at the Metropolitan Museum of Art, the exhibition will remind visitors through a diversity of means that Shakespeare "was not of an age, but for all time."

Such a reminder is unnecessary for most readers of *Shakespeare Quarterly*. But I am pleased nevertheless to see new evidence of the applicability of Ben Jonson's testimony in the pages that follow.

First, as the cover illustration and the interview with Cedric Messina will indicate, the long-anticipated BBC/Time-Life Television series is now underway. The first six productions will be reviewed by Jack J. Jorgens in the Summer issue of the *Quarterly*. Meanwhile, the second season has now been announced, and it promises *Henry IV, 2 Henry IV, Henry V, Twelfth Night, The Tempest, and Hamlet*, with key performances by actors of the stature of Anthony Quayle (as Falstaff) and Derek Jacobi (as Hamlet).

Second, as the unusually lengthy table of contents will indicate, there are far more theatre reviews in this issue than in any previous *Quarterly*—nearly twice as many, in fact, as in the precedent-setting Spring 1978 issue. A significant number of British and American companies are reviewed for the first time ever, and *Shakespearean* productions in a number of other nations, among them New Zealand, Romania, Czechoslovakia, Poland, East Germany, Austria, Italy, Denmark, Sweden, and Finland. Omissions remain, of course. Owing to space and budgetary constraints, for example, it has been necessary to reduce the number of articles included and to eliminate the longer ones—readers will feel that this issue affords them an opportunity to sense in a fresh way the multifaceted presence of Shakespeare in the cultural life of our own day.

JOHN F. ANDREWS

Interview

Cedric Messina Discusses *The Shakespeare Plays*

Andrews: Let me begin by asking you what I'm sure you have been asked at least 500 times. How did this whole project get underway? Whose idea was it?

Messina: Well, fundamentally it was my idea, and it got underway, strangely enough, in Glamis Castle. I was directing a play by James Barrie, called *The Little Minister*. I went for a walk in the forest, and I looked around and said, "By God, this is a marvelous place to do *As You Like It*, if you are going to do *As You Like It* in the open." And we came back to London and I said, "I think it's a terribly good idea for us to do *As You Like It* next year—this time of the year." And it was agreed that we should do it. And then I decided, why don't we do all of them? And it was as simple as that, really.

Andrews: Had anyone else ever thought of doing such a thing?

Messina: I don't think so.

Andrews: And what was the response?

Messina: Everyone was immediately enthusiastic about it. There were one or two people who thought we were mad to try it. But Alan Shakespeare (script editor) and I worked and slaved to get the thing on the air, and finally we did. I came to America to rustle up interest . . .

Andrews: When was that?

Messina: This was about two years ago, two and a half years ago, because we've actually been at it for three years, you know.

Andrews: So this would have been 1976?

Messina: That's right. That's right. And I found a lot of interest in academic circles, but the interest at that moment was not so great in financial circles. However, we went to our co-producers, and they raised the money from these three great American corporations. And we were on our way. And it was extraordinary because on the very first day, they had never even looked in June, I realized that we couldn't stop now. The BBC is probably the only organization in the world which could cope with it.

CEDRIC MESSINA is Producer of *The Shakespeare Plays*, a six-year, 37-play series recently launched by the British Broadcasting Corporation in association with Time-Life Television and underwritten in the United States by Exxon Corporation, Metropolitan Life Insurance Company, and Morgan Guaranty Trust Company of New York. A native of Port Elizabeth, South Africa, Mr. Messina has been seen on television in the United States: *The Dukes of Malfi*, *La Traviata*, *Die Fledermaus*, *Billy Budd*, *She Stoops to Conquer*, and *The Cheater's Masterpiece*. The following interview was taped by *Shakespeare Quarterly* editor JOHN F. ANDREWS while Mr. Messina was in Washington to participate in a January 25 press luncheon at the Folger Shakespeare Library.

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Andrews: Now, I believe that originally the thought was to do thirty-six productions, combining the three parts of *Henry VI* into two parts.

Messina: Yes, we thought we'd combine them. But then we realized that that was rather silly. If you're going to do thirty-six, you might as well do the whole thirty-seven.

Andrews: Well, thirty-six divides evenly into six years. What are you going to do with thirty-seven?

Messina: I don't know. We'll have to have seven in the last year. I should think.

Andrews: Was it absolutely essential for the project to have the American contribution to it? Would it have been possible to do it simply as a BBC project?

Messina: I don't really know. You see, the extraordinary thing about it is that—this is a certain amount of hindsight—the plays are actually starting to pay for themselves. The plays are selling already around the world, sight unseen in some instances. And they'll be around for twelve years; they must ultimately pay for themselves. So what is the answer? Yes, we would have done them.

Andrews: How many countries will actually be seeing these productions?

Messina: I suspect that every English-speaking country in the world will. Australia has already bought them; Canada has already bought them. We presume that New Zealand will buy them. And we know the Japanese are very, very interested. We've sold them to Sweden. I believe we're selling them to Russia. They will be seen throughout the world, unquestionably.

Andrews: Have you encountered any major problems during this first year—anything that you hadn't anticipated?

Messina: Yes, but no more than with the succession of great big classic plays we've been doing for the last eight years.

Andrews: Have there been any particular moments that you suspect you will remember longer than other ones?

Messina: Yes, I think that the very last day of shooting of *Henry VIII* is a day I will never forget, because we were in Penshurst, and there'd been industrial troubles in England. It was the coldest day England had had for about fifty years. The hall was so big we couldn't heat it; I mean we had industrial heaters blowing.

Andrews: One of the difficulties of shooting on location.

Messina: Yes, but on the other hand, you see, the benefits can be simply wonderful. I mean, it was just sheer good luck when we did *The Little Minister* in Glamis three years ago. We arrived on the first of January and we had three weeks of the most sensational sunshine. We went back to do *As You Like It*; we started on the first of June. We had three weeks of the most sensational sunshine. Now, God knows, if I had raised all the time we were at Glamis, what it would have looked like, because in our terms you've just got to go on shooting.

Andrews: I suspect that *Henry VIII* will turn out to be one of the surprise hits of the first season. It's a play that has not received a great deal of attention. It's a play that many don't expect a great deal from. Yet it strikes me as the kind of play that is perfect for the BBC.

Messina: Well, I think what's really happened with it, and one of the great strengths, is that the small parts are so well played. They bring into focus things that on the stage are very often just passed over hurriedly. And fortu-

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nately, we have a very strong group of players in the first season. Derek Jacobi, for instance, I would not have done *Richard II* without him. And fortunately he was available.

Andrews: I don't know that that last paragraph would reassure the National Endowment or the Rockefeller Foundation or the University of California committee that paid my way to Washington, but it reassures me. Any scholar worth his salt is, by definition, barnum from recourse to the law of diminishing returns.

It was a big circus.

During his first trip to England in 1844, Barnum was "constantly on the look-out for novelties . . . with a view to buy or hire such exhibitions as . . . would 'pay' in the United States!"

I obtained verbally through a friend the refusal of the house in which Shakespeare was born, desiring to remove it in sections to my museum in New York, but the project leaked out. British aristocrats even judged several English gentlemen interfered and purchased the premises for a Shakespearean Association. Had they slept a few days longer, I should have made a rare speculation, for I was subsequently assured that the British people, rather than suffer that house to be removed to America, would have bought me off with twenty thousand pounds.

Thirty-eight years later, in the last decade of his life, Barnum offered \$10,000 to the London Zoo for Jumbo, and—to the loud dismay of John Ruskin—was accepted. We are a young country. Last April in Washington we made some progress in the general direction of the great Shakespearean appropriation in which Barnum was thwarted. Give us just one more century, and we'll make it.

Andrews: Splendid choice. How about your choice of directors? I take it that, by and large, you have worked with directors with television experience as opposed to directors who are primarily experienced with stage productions of Shakespeare.

Messina: Well, you mustn't forget that Shakespearean directors—there aren't all that number around. The Royal Shakespeare Company and the National have about five directors they use almost exclusively. The people we have assembled as directors are all very intelligent, and a lot have had a great deal of Shakespearean experience.

Andrews: Is there any one production of the first season that you are more pleased with than other?

Messina: I think the surprise package is *Measure for Measure*.

Andrews: I was quite pleased with *Measure for Measure* myself. I also very much admired *Julius Caesar*. I think you did a beautiful job on that. What was the order in which the plays were shot? I know it was not the same as the order in which they will be shown.

Messina: The order was *Much Ado About Nothing*, *Romeo and Juliet*, *Richard II*, *As You Like It*, *Julius Caesar*, and *Henry VIII*.

Andrews: As you were going along, were there any changes in the way you approached a play?

Messina: No, I don't think so. We had an idea of what we wanted from the beginning.

Andrews: So you really didn't find it necessary to make adjustments?

Messina: Yes, in interpretations.

Andrews: And I take it that normally when you could you'd shoot an entire scene.

Messina: Yes, we've not shot them like films. We taped them, sometimes, for fifteen minutes without a break. It's only fair on the actors as well. Jacobi's *Richard*, on the other hand—the final soliloquy before his death was shot in a

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Interviewer